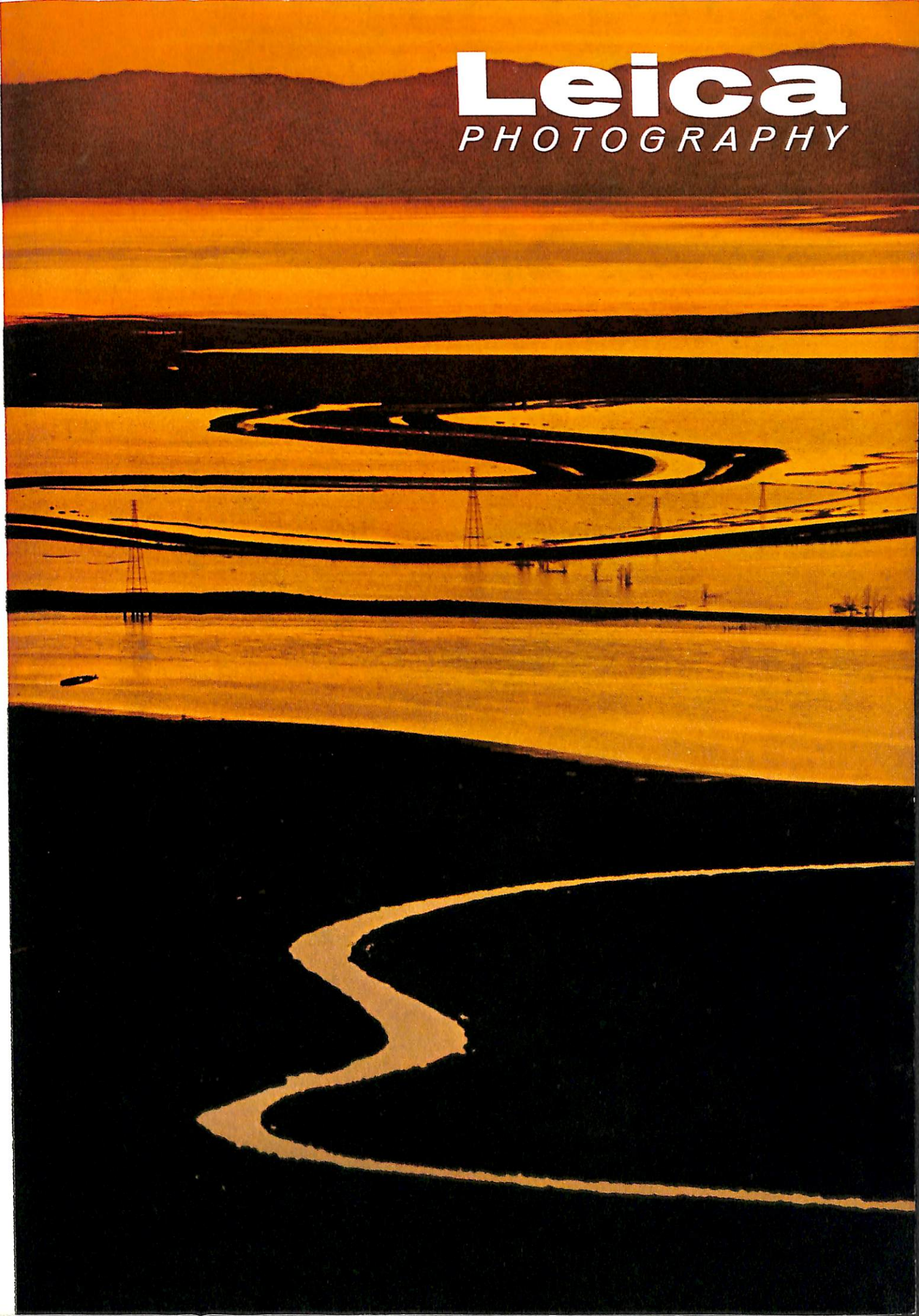


# Leica

PHOTOGRAPHY







# Leica

## PHOTOGRAPHY®

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### COVER

**Dan Budnik**

Low sunlight and the photographer's vision turned the East Bay area near Napa, California into an attractive abstraction as seen from the window of a small plane. Leica M3, Visoflex and 90mm Elmarit.



### ◀ INSIDE COVER

**Saunders Harris**

Here is proof that a camera in the hand is worth two in the closet. Quiet and amusing, this scene is typical of the little "side glances" we experience all the time, yet miss as photographs because we haven't carried a camera along. Moral: Be ready for targets of opportunity. Leica M3, 90mm Elmarit, f/2.8 at 1/15th second on Plus-X developed in Acufine.

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

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## show place

**THE ITALIANS: FACE OF A NATION** / A Book By John Phillips



*John Phillips, a member of Life Magazine's original team of photographers, is an American born in Algeria and educated in France. As a "reporter-photographer" for Life, he covered Europe's crises in the late thirties. He took the now famous photograph of Roosevelt, Stalin and Churchill at Teheran and photographed Tito and his Yugoslav partisans during World War II.*

*After the war, he covered the trial of Mikhailovich, the Israeli-Arab fighting and Khrushchev's visit to Tito. In 1950 he resigned from the staff of Life and turned to the movies, working with Jacques Tati and Michael Todd. In 1957 his first book appeared "Odd World, a photo-reporter's story." In this autobiography Phillips tells how he first met the Leica at the age of twelve through the owner of a photographic shop in Nice. "Thanks to the Leica," he wrote, "I learned the basic axiom of photography: everybody loves to have his picture taken."*

*Phillips has recently produced another book "The Italians — Face of a Nation" (McGraw-Hill). In it he ingeniously combines word and picture, a cross-section of faces, the famous alongside of the pertinent but unknown. His portraits are all Leica portraits, one to a page, with a skillfully capsuled profile of the personality depicted. He insists however that this book "is not a picture book in spite of its format and the fact that its author is a photographer."*

*To find out how Phillips worked and thought as he created "Face Of A Nation," Leica Photography interviewed him recently.*





◀ "BIKI," Milanese *couturier*.

MONSIGNOR ENRICO DANTE, Vatican's chief of Ecclesiastical Protocol.

**LEICA PHOTOGRAPHY:** Why did you select Italy as the subject of your new book?

**PHILLIPS:** First of all I knew something about the country, as I've been in and out of Italy since 1944. Besides, Italy lent itself to the kind of book I had in mind since Italians are appealing to the ear as well as to the eye and were, therefore, perfect subjects for a book whose aim was to blend pictures with dialogue. Finally, after spending a lifetime recording what divides people, I am now very much interested in what brings them together. The Italians have an old saying: "The whole world is alike!"

**L.P.:** Since you insist that *THE ITALIANS – FACE OF A NATION* is not a picture book how would you describe it?

**PHILLIPS:** In *FACE OF A NATION* I've attempted to integrate pictures and words in a novel way so as to get the maximum out of these two mediums of expression and thus tell my story succinctly and, I hope effectively, to a world which has a great need but little time to read. While I think it's an exaggeration to say that a picture is worth 10,000 words it is nevertheless true that one photograph will describe a person set against his own background at the speed of sight when it would require a full chapter to achieve the same result in writing. Thanks to this I have been able to present sixty-five significant Ital-

ians representing a cross section of Italy with the vivacity which characterizes that country. I never used words to describe what was either obvious or even suggested in a picture. I only resorted to text to complete the character portrait of these Italians and express what they felt and said. In fact, I set out to use words in the way a film director handles his sound track in a talkie – to convey through the ear what cannot possibly be expressed visually. I make this analogy because I'm convinced that the conventional picture book – the kind that simply pleases the eye but has no specific story to tell – is as dead as the old silent movie. By the same token I'm certain that the judicious integration of words and pictures is going to revolutionize book publishing. For me, the criterion of such books is that anyone looking at the pictures alone or reading the text without seeing the photographs must find in either case that something is missing. To get the full meaning you must go from the picture to the words and back while you look and read.

**L.P.:** The book reviewer in the New York Times stressed that you invariably managed to catch your subjects at characteristic and often telling moments. It is, however, apparent to anyone with some photographic experience that your subjects must have been aware they were being photographed. How did you manage to create this feeling of spontaneity which struck the reviewer?







◀ CAPTAIN RAIMONDO D'INZEO, champion equestrian.

COUNT GUIDO CHIGI SARACINI in his private concert hall.







◀ MICHELANGELO ANTONIONI and MONICA VITTI, film director and actress.

FEDERICO FELLINI, film director.

**PHILLIPS:** I shot my subjects only in their own setting. In this way I got what I'll call psychological portraits, for want of a better term, besides making them feel completely at home. My subjects were all the more relaxed as I never moved in on them with bulky camera equipment or subjected them to a harsh lighting they were not accustomed to. I used an M2 with a f/1.4; 35mm Summilux and an M3 with a f/2; 50 mm Summicron and relied upon whatever lighting I found. As I moved around taking shots I drew my subjects into talking about what really interested them and made them interesting to me. They became so absorbed in what they were saying they generally forgot they were being photographed.

**L.P.:** How many shots did you take of each subject as an average?

**PHILLIPS:** It varied greatly. In the case of the aristocratic Visconti brothers I photographed visiting the *Certosa di Pavia* — the magnificent monastery one of their ancestors commissioned in the XVth century — I only took two pictures and used the first shot. In the case of the pizza maker of Naples I shot almost four rolls. I wasted the first three simply to

get the *pizzaiolo* so accustomed to the sound of my shutter he would no longer notice it. This happened half way through the fourth roll when he regained his expression of loving care as he kneaded dough.

**L.P.:** Did you have to reshoot many of your subjects?

**PHILLIPS:** Seven. In every case, failure was due to the same cause: I did not have a definite idea about my subject when I photographed him. The picture was not in focus, figuratively speaking. It is also interesting to note that while it showed up in the banality of the photograph it also reflected itself in the text when I tried to write it, which simply goes to show that if you want to integrate words and pictures you'd better be sure you've got your subject clearly in your mind before you tackle him.

**L.P.:** What is the reaction to your book which has given you most satisfaction?

**PHILLIPS:** Being told by Alberto Moravia, one of the great writers of our time: 'It seems to me that through the faces of these many representative Italians shines the face of the nation, just as the title says.' "You can't ask for more!"

## new motor drive for Leica M2

unit also offers remote release

A new motor drive for the Leica M2 (and other "M" models except the M3) which can make exposures at the rate of more than two-and-a-half frames per second has just been announced. It can be used hand held, or, by means of remote release cord, it can be operated at a distance from the photographer.

Handsomely finished in black and covered with the same fabric used on the Leicas, the motor drive is powered by a detachable power pack using eight "AA"-sized dry cells.

### wide versatility

The new motor drive adds greatly to the versatility of the Leica System. It was developed originally by Norman Goldberg, a camera technician of Madison, Wisc., and the original units were manufactured by Technical Photomation Instruments of Los Angeles. However, manufacture and distribution have now been taken over by E. Leitz, Inc. The motor drive permits not only rapid sequence photography, but also the making of time-lapse, consecutive photographs of action in normally unapproachable or dangerous areas. It is expected to find wide use in news, sports, industrial, scientific, medical and other fields in which both rapidly repeated and remotely-made exposures are necessary.

REAR OF HOUSING has remote-cord socket, frame counter window.



### all speeds useable

Shutter speeds from a full second to 1/1000th of a second can be used with the motor drive. This is the widest range of shutter speeds offered by any motor drive.

Alteration of existing Leica M2, M1, MD and MP bodies is necessary before the motor can be used. But this does not interfere with normal, manual operation of the camera. As a matter of fact, the camera can be used manually while the motor is attached.

Cameras to be altered for use with the motor drive must be sent to a Franchised Leica Dealer or directly to E. Leitz, Inc.

### two components

The motor drive consists of two separable units — a motor housing and a battery pack. In use, the motor housing locks to the camera body in place of the standard base plate and the battery pack is fastened below the motor housing. The latter can be easily removed for replacement of batteries.

### simple operation

Using the motor drive is very simple. With the motor fully cycled and the camera fully wound, the motor

MOTOR HOUSING locks to camera. Battery pack is underneath.





housing and battery pack are attached and locked on to the camera. The built-in frame counter is set for 36, 20 or any smaller number of exposures which may be desired. The rate of exposure ("L" or "H" position) is then set on the battery-pack switch. To expose a series of negatives automatically, you need only press the recessed firing button on the front of the motor housing. The motor will stop when the button is released or when the pre-selected number of frames has been exposed.

#### **two firing rates**

The new motor drive features a three-position switch with "H", "Off" and "L" positions. The "H" mode is used for rapid repeat exposures at a rate up to nearly three frames per second, with shutter speeds from 1/50th to 1/1000th second. The "L" mode can be used with any shutter speed from one full second to 1/1000th second at an exposure rate of one frame per second.

#### **exposure counter**

Another feature of the new motor drive is an exposure counter which indicates the number of unexposed frames. It also shuts off the motor at the end of any pre-selected number of frames (up to 36), which can be preset on the counter. If the film runs out before the counter reaches "0", the motor drive will stall and an automatic motor protector (when switch is in "H" mode) will cut the current off to prevent battery drain. After approximately 25 seconds the motor protector is cut off and the unit will again operate with a fresh roll of film.

#### **remote release**

For use when the camera must be operated from a distance, two heavy-duty, weather-proof remote release cords will be available in 15 and 100-foot lengths.

The photographer can also make up his own remote release cord in any length. A standard male plug, an ordinary two-wire extension cord and a simple push-button or on-off switch can be used to make such cords.

Deliveries on the motor drive have already begun. Its price, complete with battery pack but without batteries (Cat. No. 98,700) is \$372.00. Conversion of a standard M2S, M2X, MI or MP Leica body for use with the motor is \$25.00. Leica M2S and M2X bodies, already adapted for motorized use, can be purchased at a saving over the cost of converting an already-purchased body. They must, however, be purchased along with a motor drive. A converted M2S (Cat. No. 98,702) is \$259.50; an M2X (Cat. No. 98,701) is \$224.00.



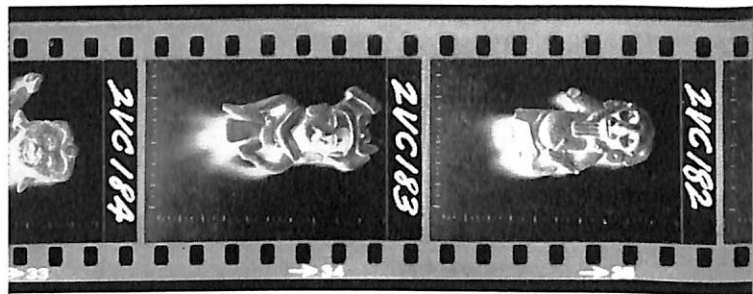
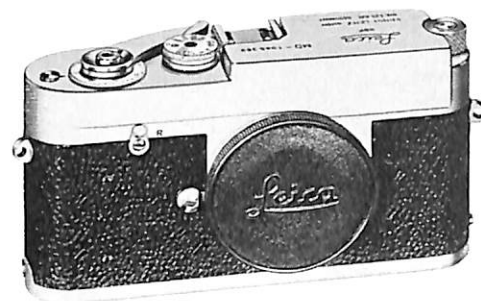
## Leica MD for science

permits in-camera frame identification

A new model of the Leica — the Leica MD — has recently been announced. Specifically designed with the needs of science and industry in mind, it is primarily for use with the Focoslides, Visoflex Reflex Housing and the Micro-Ibso attachment for microscopes. It will replace the Leica M1.

The MD provides for in-camera frame identification of each negative when desired. This is done by means of an accessory special baseplate and thin, transparent plastic strips on which information can be written. A light-tight slot in the special baseplate permits the plastic strip to be inserted so that it covers one end of the film gate, across the short dimension and between the lens and the film. Thus, anything written on the plastic is imaged directly on the negative at the time of exposure.

The new Leica model, like the M1 it replaces, has shutter speeds from 1 second to 1/1000th with built-in flash synchronization, manually set exposure counter dial and other features. Since it has an accessory shoe, the camera can also be used for general photography with Optical Bright-Line Finders and



any bayonet-mounting Leica lens designed for rangefinder use. Lenses however, must be focused by scale.

The MD has no viewfinder, since viewing with the Focoslides, Visoflex and Micro-Ibso is done on a ground-glass screen.

Price of the Leica MD, with standard baseplate and without lens, (Catalog No. 10,101) is \$176.00. The Special Base Plate (Catalog No. 14,131) for use with plastic identification strips is \$17.00. The plastic negative marking strips (Catalog No. 14,132) are \$7.00 per package of 100 strips.

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## slide, magazine boxes are files

new packages store conveniently

Both Perrot-Color slide mounts and Leitz 50-slide magazines are now available in new packaging which doubles as filing space for color transparencies.

The new Perrot-Color package is a transparent plastic box with space for 25 bound slides. Numbers along one side of the box serve to identify individual slides. A cardboard liner in the bottom of the box has corresponding numbers plus room for a brief description of each slide.

In this storage box are 25 Perrot-Color metal slide mounts, unassembled, plus anti-Newton's Rings

binding glass and five extra cover frames and self-adhesive labels. Price is \$3.45 (Cat. No. 19,853).

Also available in a stackable storage box are 50-slide capacity magazines for Leitz projectors. The drawer-type box is similar to that already available for 36-slide magazines. The new package makes it convenient to store entire slide shows for easy access.

Complete with two 50-slide Leitz magazines, the new package (Cat. No. 37,855) is \$5.25. The storage box alone, for 50-slide magazines (Cat. No. 37,856), is \$1.95.



## new F200 electronic flash

smallest-ever Braun unit

The latest solution to the size-versus-output problem in electronic flash units is an elegant one. The new F200 measures only  $2\frac{5}{8}" \times 3\frac{5}{8}" \times 1\frac{3}{8}"$ , weighs but  $9\frac{1}{2}$  ozs., yet produces a 35 guide number for Kodachrome II with wide-angle coverage.



The F200, smallest unit ever offered by Braun, fits into a pocket almost unnoticed. But within this small housing are fitted flash tube, reflector and all circuitry for operation on either A.C., rechargeable, nickel-cadmium battery or both simultaneously. A single battery charge gives up to 40 flashes, with a recycling time of nine seconds. Recycle time for A.C. operation is 20 seconds, and for A.C. and battery combined, six seconds.

The F200 has a contact foot which provides cord-free operation with those cameras having a flash contact built into an accessory shoe. The new unit is also supplied with an adapter for cameras requiring connecting cords. It can be ordered with an adapter shoe and attached connecting cord for either the Leica "M" cameras or for the Leicaflex and other cameras with PC flash contacts.

For open-flash work, the F200 can be flashed by means of a special button on the housing without releasing the camera shutter. A built-in neon ready-light indicates when the unit is ready to flash, and a built-in exposure calculator dial can be used to determine the correct f-stop.

A feature of the F200's reflector is its square angle of illumination, giving equal light coverage whether the unit is held vertically or horizontally. Thus, for off-camera flash pictures, the flash can remain in the same position regardless of which picture format is used.

The smallness of the unit, combined with its ample light output, makes it ideal for hobby photography. As well as being a useful main light, the F200 is a fine extension flash when used with the FZ-1 Cordless Tripper.

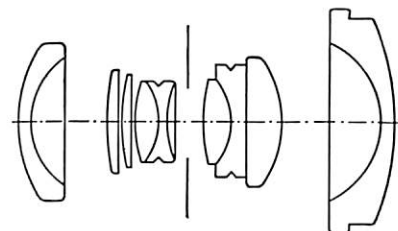
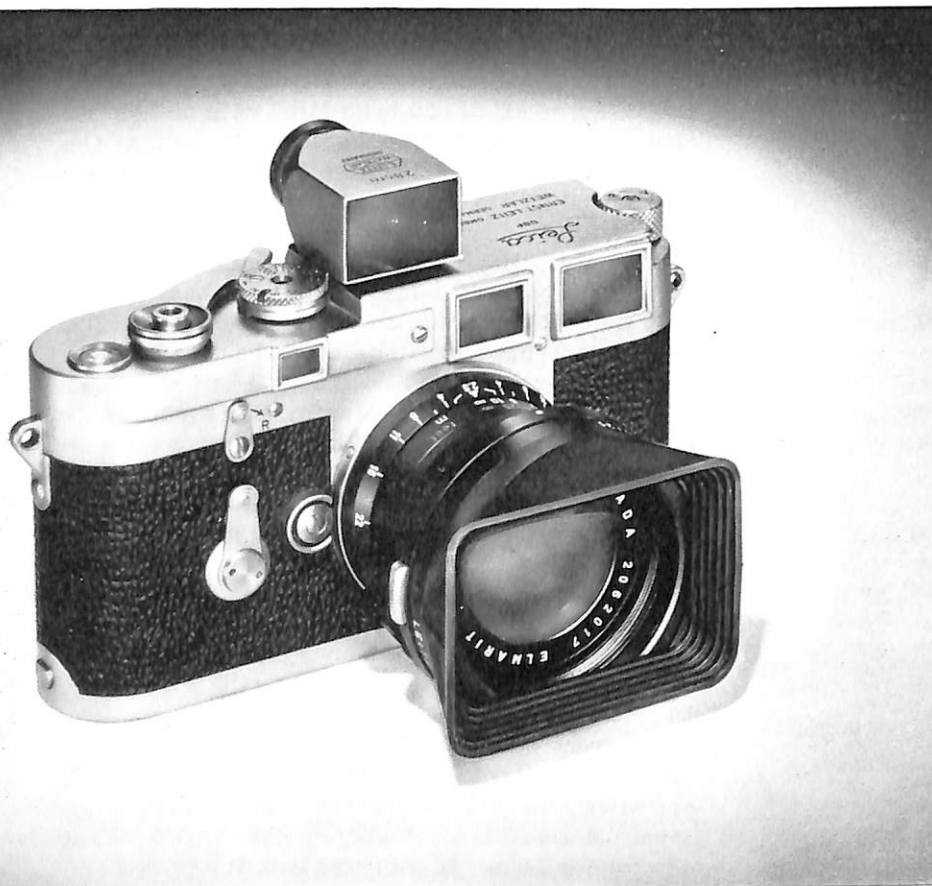
The price of the F200, complete with nickel-cadmium battery, combined battery charger and A.C. operating unit and adapter for Leicaflex and other cameras with PC flash contacts, is \$64.50. With adapter for Leica "M" cameras it is \$69.50.

### BRAUN HOBBY F200

CASE DIMENSIONS		$2\frac{5}{8}" \times 3\frac{5}{8}" \times 1\frac{3}{8}"$
TOTAL WEIGHT (with battery)		$9\frac{1}{2}$ ozs.
COLOR TEMPERATURE		Matches daylight color film balance.
ECPS (Eff. Candle-power sec.)		980
REFLECTOR COVERAGE		Wide-angle
WATT SECONDS		21
GUIDE NUMBER, Daylight Kodachrome II		35
FLASHES PER CHARGE	A. C.	Unlimited
	N/C BATTERY	40
RECYCLE TIME	115 V. A. C.	20
	BATTERY	9
	A. C. + BATTERY	6
Extension Flash Available		FZ-1 Cordless Tripper
Battery Charger		Separate

## 28mm Elmarit f/2.8 Leica lens

fast wideangle added to rangefinder system



SPECIFICATIONS 28mm Elmarit f/2.8	
MAXIMUM APERTURE	f/2.8
MINIMUM APERTURE	f/22
ANGLE OF VIEW	76°
NUMBER OF ELEMENTS	9
CLICK STOPS	Yes, incl. 1/2 stops
FLANGE DIAMETER (mm)	52.5
FILTERS	E 48 or Series VII
FOCUSING	parallel
WEIGHT	8 ozs.
MINIMUM FOCUS	with Rangefinder M2—2'4" M3—3'4"
MINIMUM AREA (in.)	2' x 2'8"

Another black beauty — an f/2.8 Elmarit wideangle — has been added to the stable of Leica bayonet-mounting lenses for the rangefinder system.

The new 28mm is a 9-element design providing high correction and corner-to-corner sharpness combined with high speed and a wide 76° angle of view.

Apertures from f/2.8 to f/22 are provided, and the diaphragm has click-stops for all full and half-stops. Lens flange diameter is 52.5mm and the lens accepts standard Series VII or Leitz E48 filters.

A dual feet/meters focusing scale (feet in red, meters in white) is provided. Depth-of-field and diaphragm scales are in white. Focusing range is from

infinity to 2' 4" on the M2, 3' 4" on the M3, and the minimum area covered is approximately 21 x 32".

The new lens is used with an Optical Bright-Line Viewfinder (Cat. No. 12,007) and accepts the same rectangular lens hood (Cat. No. 12,501) as the 21mm Super-Angulon f/3.4 lens. The hood is positioned properly on the lens by two small metal pins.

Despite its many glass elements, the new 28mm lens, which is available only in a black-anodized mount, weighs but 8 ozs.

The 28mm Elmarit f/2.8, including special lens hood (Cat. No. 11,801) is \$226.50. The lens alone (Cat. No. 11,802) is \$216.00.



LUFTHANSA CAMERA TOUR members see Europe through their Leicas. Here, they photograph two residents of Goslar, Harz Mountains.

*Photo by Walter Heun*

## fourth European camera-tour planned

At what point does a tradition begin?

The European tours offered by Lufthansa German Airlines, and designed to appeal especially to photographers, are not yet a tradition. But if their past popularity is any indication, they may well become one.

Lufthansa's next 21-day "Europe-Through-Your-Leica" tour will lift off from Kennedy International Airport in New York City on Thursday, July 21, 1966, bound non-stop for Munich.

Soon after landing, the group will walk through the city, each member free to explore and to visit the picturesque churches, town hall and museum.

The next day, tour members will board a motor coach for a two-day trip through scenic Alpine countryside, which offers views of the glistening lakes of Kochel and Walchensee, Mittenwald and Seefeld.

The fourth day will be highlighted by a visit to Ettal monastery and Linderhof, one of the castles of King Ludwig II of Bavaria, and to Oberammergau, home of the Passion Play.

### **Leitz factory visit**

As the tour progresses, it will visit Frankfurt, with an overnight stay in the beautiful city of Weisbaden.

During the stay in this area, the group will visit the Leitz factory at Wetzlar, birthplace and home of the Leica and Leicaflex. Leicamen in the group will have a chance to chat with and ask questions of the men who make their favorite camera.

From Frankfurt, the tour will go to Copenhagen to explore not only the city, but the rural Danish countryside as well. Next on the itinerary is Oslo, capital of Norway, set among spruce-clad hills. In the two nights and three days in Norway, tour members will explore the city, seeing among other things, some genuine Viking ships, and the raft Kon-Tiki, and shopping for such treasures as hand-knitted sweaters and superb Norwegian enamelware. From Oslo, they will fly to Tromso to board a steamer for Kirkenes. The boat trip follows a course along the spectacular northern coast of Norway, dropping anchor at several towns and villages along the way.

From Kirkenes, the group will fly to Helsinki, Finland, then visit Stockholm, Sweden.

On the morning of August 11, tour members will leave for New York from either Hamburg or Cologne, ending a varied and colorful 21 days among the scenic and cultural attractions of northern Europe.

As in the past, an expert photo guide will accompany the tour to select photogenic viewpoints for camera fans and help solve the technical photo problems involved in bringing back good pictures. Photo guide for the previous tour was Walter Heun of the Leica Technical Center in New York.

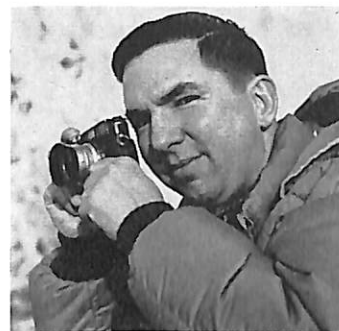
For the complete itinerary and details of accommodations and the price of the tour, write to Karl Hardach Travel Service, Inc., 500 5th Avenue, New York, N.Y. or directly to Lufthansa German Airlines, 410 Park Avenue, Dept. BV, New York, N.Y.



## tips for extreme cold

Joe Rychetnik

### avoid winter photo woes



Early this year I was assigned to cover Operation Polar Strike, a joint Canadian-American Army-Air Force winter maneuver which covers an area larger than the state of Massachusetts. These games are held annually in the interior of Alaska, historically one of the coldest places on the Continent. My work as a photo-journalist in Anchorage keeps me moving around the 49th state, and my equipment is always ready to go on a moment's notice. Operation Polar Strike was no different than any number of winter assignments which newsmen are asked to cover in Alaska, except that the day I left to fly to Fort Greely the Army was reporting nearly 50° below zero weather.

Because of my assignments — 35mm black and white coverage for the Associated Press and the *Seattle Times*, 16mm newsreel for station KENI-TV in Anchorage, and tape recordings to assist in a magazine story project — I kept my photographic equipment down to a minimum. Two Leica M-2 cameras, equipped with a 90mm Elmarit F2.8 lens and a 35mm Summicron F2.8 lens; a Lunasix exposure meter; a brand new Metrastar exposure meter; a Leitz tabletop tripod with pan head; and a pocket case of accessories made up my still-camera kit.

One of the Leicas had been winterized by the factory several years ago, but after several winters of using both cameras side by side I found little difference in their function while working in the cold. Prior to leaving home the Lunasix meter was accidentally knocked off the table, so I left it behind. My coverage depended on the Metrastar.

#### keep film warm

Cold weather photographers soon learn that the weakest link in the photographic chain is the film. Once chilled, 35mm film can break like thin glass. Sprocket holes chew through. When advancing film we have learned to stop several frames from the end of the roll. This prevents strain on the film by attempting to advance it when completely unwound. It is easy to do when the action is fast and the photographer isn't watching his frame counter.

A simple way to keep your film supply warm is to store three or four rolls in a button-down shirt pocket. Body temperature inside a winter parka will keep

your film flexible. When carrying a supply of 35mm film in the winter, remove the box and moisture-proofing to save space. You can get at the film quickly and easily, even with numb fingers. A Jon-E or similar hand warmer keeps film and camera ready to use if you carry all three in your coat pocket. Warmers are fueled with lighter fluid and safe to carry.

Camera cases offer little protection from the cold, and their bulk and construction often prevent the camera from being used and reloaded quickly. The best way to carry cameras is on neck straps, adjusted so that one camera will hang above the other. This can be done easily by tying a knot in one strap. I used a shoulder strap made for hunters who want to carry binoculars against their chests. An elastic strap holds the camera firmly, but allows it to be raised for quick use. The other Leica with 90mm lens hung comfortably inside my roomy parka. Each camera's lens was equipped with a clear Leitz UVa filter and a Leitz lenshood. The clear filter keeps snow and condensation off the lens, and can be cleaned quickly.

Before setting out in the cold, load the camera with 36 exposure rolls to reduce the number of times a camera must be reloaded in the field. I have found that when working with gloves on in the winter, a very handy gadget is Fred Ward's "soft-touch" release which screws into the Leica shutter release and projects above the camera in a large mushroom shape. This device allows you to make pictures quickly, and that is important when shooting in extreme cold.

#### gloves helpful

To enable camera manipulation in cold weather, a photographer will find it useful to wear a thin pair of woolen gloves inside his normal mittens. You have little loss in dexterity when using the M-2 or M-3 cameras. The trick is to keep the camera warm beneath your parka or coat, pop it out for pictures, and then put it back under cover as soon as possible. If a great deal of time is required to set up a shot, the cold weather photographer will find it useful to carry supplementary finders to match the lenses he plans to use, and do his composition through the finder until he is ready to shoot. In very cold weather, cameras and film can freeze up in a minute or two.



#### SUB-ZERO OUTFIT

- (1) Heavy Mittens
- (2) Thin Gloves
- (3) Chest-Strap Camera Brace
- (4) Pocket Hand Warmers
- (5) Chamois
- (6) Polarizing Filter
- (7) Optical Bright-Line Finder
- (8) Colored or UVa Filter
- (9) Extra Take-Up Spool
- (10) Camera Belt Clip
- (11) Leica M2
- (12) Changing Bag
- (13) Metrastar Meter

#### bracket exposures

A serious cold weather problem is the possible stiffening of f-stop and focusing controls. If there is a chance this could happen, it is best to pre-set and pre-focus in a warm environment. Shutter speeds will vary. There will be a general slow-down at all settings when the camera is chilled. It is important to bracket exposures with the f-stop control when possible. Film should be advanced gently — to avoid breakage. You may not feel the failure of advancing film when wearing gloves, so watch the dot indicator on the rewind knob.

An important part of the cold weather camera kit is a small changing bag. This can be used to remove broken film from the camera in the field, and allow reloading so as to continue working. The bag can be carried in a back pocket or stuffed inside your shirt. When reloading film make certain you are out of the weather and in a sheltered area. This will keep a wintry blast from chilling the camera interior and freezing the film. Some photographers can reload inside their coats. It is smart to carry an extra Leica spool. I was stopped on an assignment once because I dropped the spool from my numb fingers.

Moving the camera in and out of a warm, humid environment is to be avoided. The condensed moisture or melted snow can freeze it solid. When bringing a camera in from the cold, warm it rapidly in front of a fan or other moving current of air for quick evaporation of moisture.

#### rugged meter

My Metrastar meter worked without a fault during the entire stay in the field. I kept it inside my coat pocket. The Metrastar is easy to use with gloves and gave no indication of being affected by the cold. Often a brilliant winter landscape can send the meter needle over against the peg. To establish the proper exposure, you can cover half the meter window with black tape, then double the resulting reading. Brilliant snow scenes often cause underexposure of flesh tones and darker subjects. A reading taken off your hand or clothes can substitute for one taken from the subject.

The Metrastar proved its durability. Once while crossing the tundra in a tracked vehicle, the meter bounced off of my hand against the metal roof, down against the dashboard and then dropped to the floor. When checked against another meter later, the Metrastar was still accurate.

The secret of cold weather photography is to keep the camera and film warm. 35mm cameras can best be kept operable by wearing them inside warm outer garments. Spare film, lenses, and accessories should be carried about your person, as a gadget bag offers little protection from the cold. No camera, no matter how well winterized, will operate at zero or below if not warmed artificially. Camera heaters are too bulky to be considered. It is best to wear a roomy coat with big pockets, and let your own body heat keep your camera going.

## focusing on...

the Leica world



### royal Leicaflex

Queen Elizabeth II of England, who shares an enjoyment of photography with her husband, sister and brother-in-law, is now the owner of a unique Leicaflex. During her recent visit to Germany, she was presented with the camera and accessory lenses by Dr. Georg August Zinn, minister of the province of Hessen.

The camera and handsome carrying case (see photo) are both adorned with a crown and the royal initials "E. II R." Queen Elizabeth also owns a similarly engraved Leica M3.

### longevity note

In 1960 we noted here the completion by Miss Etta Hurvich of 50 years' service with E. Leitz, Inc. Today she is still going strong. However, after fifty-five years of work even the most enthusiastic of us looks forward to a little more leisure. So, on her fifty-fifth anniversary with E. Leitz, Inc., Miss Hurvich announced that she thought it was time to relax. She hasn't left us completely; and she will always be a member of the Leitz "family" as far as we're concerned. And, indeed, this is as it should be for a gracious lady who has devoted more than half a century of work to Leitz.

### last 1965 issue

For the past several years there have been only three issues of Leica Photography in each calendar year. This is the last issue for 1965. As a result, your subscription will be extended automatically for one issue beyond its normal expiration date.

### space Leica

The Leica had a little-publicized but important role in last August's Gemini 5 space flight during which Astronauts Cooper and Conrad set so many new records. Aboard the capsule an M2, attached to a spectrograph, took part in a special experiment in Cloud Top Spectrometry to improve the accuracy of storm forecasting. The camera was loaded with infra-red film and coupled to a diffraction grating, the set-up having been designed to take spectrograms of various types of cloud formations. Results of the experiment are intended to help scientists design weather satellites capable of indicating the altitude of clouds — an important factor in determining the severity of weather formations.

### book review

NEW YORK: ISLAND OF ISLANDS; Photographs by Joseph J. Crilley, Text by Arthur Carduner, Published by Wm. J. Keller, Inc., Buffalo, N. Y.

New York City never seems to lose its appeal for photographers. A recent result of this continuing fascination is a book which partitions the Big Town into such divisions as "Island of Contrasts," "Island of People," "Island of Heroes," and so on. Each section is accompanied by lively and remarkably nutritious text. The large 9 1/4" x 12 3/8" format does well by the photographs, and the reproduction is excellent.

The photographs themselves run from the ordinary to the extremely well-observed in content, and the technical quality is uniformly good. But, perhaps because the city has been pictured so often, we had the feeling that we had seen many of these photos before. However, this reaction is an occupational hazard of those who take on New York City as a studio. The anecdotal text provides a lot of background on the city in a very readable form.



# the six-score Leicas of Kenjiro Nakamura

historical collection has 120 cameras

If you like statistics, you'll love this one: The largest known private Leica collection is in Tokyo, Japan. We must, as the cliché has it, be doing something right!

The cameras — 120 of them, plus more than 200 lenses — are the joy of Kenjiro Nakamura, Executive Director of the Sakura Rubber Co., Ltd. of Tokyo.

Mr. Nakamura has at least one of each Leica model made with the exception of the Model B with Compur shutter, the most elusive of the older types. His collection even boasts a model IIId (which many old Leica hands have never even heard of), of which only 110 were made. This camera was a model IIId with a built-in self-timer; its serial numbers ran from No. 360,001 to 360,100.

## post-war hobby

Nakamura, who travels widely on business, can't account for his runaway enthusiasm other than that he likes the Leica system, its interchangeable accessories and its versatility and ruggedness. Before World War II he owned a IIIa and IIId, but his serious collecting began only after World War II.

His company, the Sakura Rubber Co., makes special-purpose rubber hoses for industrial and aircraft use, and Nakamura visits many countries in the

course of a business year. Most of his cameras and lenses (which include all focal lengths from 21mm to 400mm) were found in Japan. But he also discovered many in Italy, the United States, England and Canada.

Besides making hobby pictures, Nakamura uses his Leicas extensively as a professional aid, recording engineering, corrosion and other data, both good and bad, which affect his products. As a hobbyist, he uses a Pradovit N24 projector and does his own black-and-white and color processing. Not surprisingly, he owns not only a Valoy I, but also Focomat I, Ia and Ic enlargers, the latter with color head.

## all systems "go"

Mr. Nakamura has all his cameras in working order. What's more, he uses even older models actively. On the day he visited the Leica Photography office, for instance, he was carrying a Leicaflex, an M 2, and a Model A, each loaded and ready to make pictures.

Mr. Nakamura showed us his latest prize, acquired in England. It was a Leica FF — the 250 exposure model which was made in the mid-'30's. He was obviously very happy with this addition to his collection. We'd like to see him on the day when he finally finds (and he *will*, you know) his Model B!

CHAMPION LEICA COLLECTOR Kenjiro Nakamura displays the 120 cameras and some of the more than 200 Leica lenses he owns.



ENLARGER AND PROJECTOR COLLECTION is smaller than camera group, but impressive nevertheless. Note E.R. cases under table.



## memorable photos for family albums | *Dorothy Reed*

don't try to pose them!

Do you have a collection of really good photos for your family album? Often, otherwise good photographers are guilty of making ordinary snapshots of their own families: You know, Mom with the Washington Monument behind her . . . or the children lined up like stair-steps.

But what are your people really like? What qualities do you want to remember about them in years to come? Why not try to capture these qualities on film, instead of just making record shots? In the process, you will develop your ability to see really significant moments . . . and to translate these moments into pictures you will enjoy for the rest of your life.

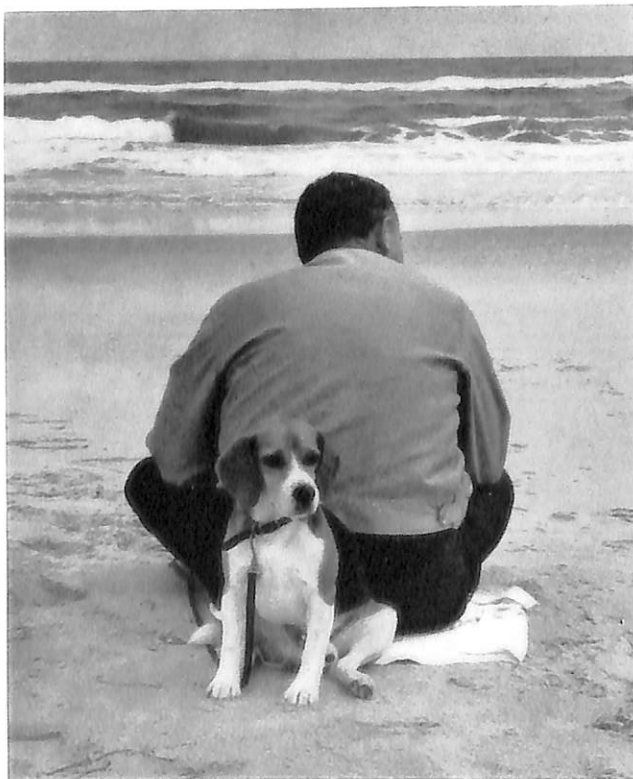
But never ask your subject to stop what he is doing and pose. The ladies will touch up their makeup; the men will straighten their ties; the children will

assume their best Sunday School expressions, and your pictures will be blah.

### **picture the essence**

Formal portraits do have a place in photography, but why not photograph mother in her kitchen? Or dad puttering in his workroom? If you can get your subjects doing things that absorb them, you will have photos of them as they really are. And you can go a step further. Look for those unique little moments in their daily lives that say, without a doubt, "This is Dad (or Susan — or Bobby)." My picture of the girl with the yarn strung through her toes captures such a moment; it shows Claudia as a charming combination of a woman (who is knitting) and a child (in her childish pose).

If you can observe your subjects under many dif-





ferent conditions, you will see those little moments that say so much. And if you are prepared, you can catch these moments in really memorable photos. But you must be quick. The action won't stop while you find your film and fiddle with your f-stops.

#### **be ready**

Always keep a loaded camera near the scene of family action. I always keep my 35mm Summicron on my Leica because of its combination of speed and great depth of field. I have found this my most useful lens for grab shots.

You may not see a good picture for weeks; but be ready. Set your f-stops quickly, using past experience as a guide to speed and aperture. If you must use a meter, don't point it at your subject; take a quick reading from your hand. Focus quickly, or, for very fast action, use the zone system of focusing. The zone system of focusing is a wonderful way of grabbing sharp shots when the action is so fast that you can't use your range-finder. With zone focusing, you use the depth-of-field scale which is engraved on your lens. When you use this depth-of-field scale, you can read the zone of acceptable sharpness at any given diaphragm opening. (*See Leica Photography 1960, No. 3 . . . Ed.*) For instance, if you are using a 35mm Summicron at f 11, the depth-of-field scale tells you that everything from 5½ feet to infinity

will be acceptably sharp. At f/8, everything from 7½ feet to infinity will be acceptably sharp. In both cases, focus is set at the hyperfocal distance.

With practice, you can develop the ability to shoot almost as fast as you can perceive. I know of two photographers who developed a fantastic ability to think fast with their cameras. Their method of doing this was simple; they agreed that whenever they should meet, inside or out, they would instantly photograph each other. This meant that they always carried their cameras, set for the prevailing light. If one of them got a picture of the other fumbling for his camera, or otherwise unprepared, he could collect a free drink. Of course, their resulting pictures were not great by any means; but they were valuable exercises in instant readiness.

Of course, other things than speed will help you get good candid pictures. You can convince your subject that your camera isn't loaded — as you shoot away. Sometimes you can grab a shot in the midst of interesting conversation, or in some absorbing action. Sometimes you can step back with a long lens and photograph away, almost unnoticed; and once in a while you can re-stage a significant bit of action.

But your best bet is to always be ready. Capturing significant moments on film is something like shooting at wild game; you must act quickly, or your quarry may be lost forever.



## a new copying technique / *Henry A. Yancey, Jr., M.D.*

### use the 65mm Elmar on Universal Copying Stand

Have you ever wanted to have top-quality black and white enlargements from a favorite color slide? Or wanted to copy a friend's best color slides for your own files? This is all possible and quite easy with your Leica and the Universal Copying Stand. You can even make full-frame duplicates or small sections of the original or straighten tilted horizons when necessary.

I've been able to make corrected copies of color slides by assembling standard Leica accessories in a way I haven't seen described before. You may enjoy trying this method for yourself. And who knows — perhaps you can add even more modifications.

#### apparatus

Basically, my copying equipment has four components:

1. The Leica Camera
2. The Visoflex Housing and Eye-level Viewer
3. The Universal Copying Stand with its four extension rings and various sized frames (Cat. No. 16,511)
4. The 65mm Elmar lens with the Universal Focusing Mount and several extension tubes.

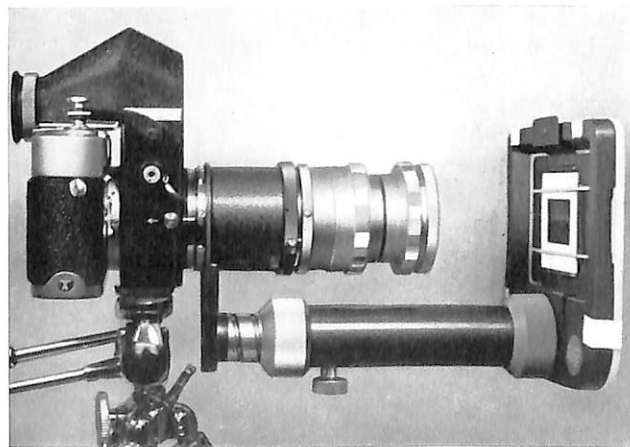
The Universal Copying Stand is attached directly to the Visoflex housing with its bayonet or screw mount. Its extension rings come next in various combinations, followed by the Universal Focusing Mount and the 65mm Elmar lens. For greater magnification, extension tubes (#16,471) for the Universal Focusing Mount may be added between the mount and the lens.

By using only the A and D rings, a 1:1 ratio can be achieved. The ratio of magnification varies from 1:1.2 to 1.3:1, depending on the extension of the focusing mount. With other combinations of extensions, ratios of from 1:2.4 to 2.4:1 can be obtained. With each combination, naturally, there is a variable range of ratios available, since the Universal Focusing Mount can move through a distance of  $1\frac{1}{8}$  inches from a collapsed infinity position to an extended position. This change in distance must be compensated for by changes in exposure time, calculated by the formula  $E = (R + 1)^2$ , where R is the ratio of magnification. (see table)

#### copying and cropping slides

I prefer to use the assembled apparatus in a horizontal position, with the Visoflex mounted on a small tabletop tripod. In this manner, I can sit comfortably and use the copying device on a table at a convenient height. It can, however, be used equally well vertically, and this will be preferable when the straight viewer is used instead of the eye-level type. If you're really daring, you can even hold the entire apparatus in your hand. Since everything is solidly connected as a unit, any motion will be absorbed evenly by the whole unit, and your copies will still be sharp.

For routine 1:1 copying of a 35mm slide, the small 1:1 frame may be used, but for copying at a greater magnification, it is better to use the 1:1.5 frame with an opening of 36 x 54mm. This enables you to shift the slide around for cropping, even turning it 90° if desired.



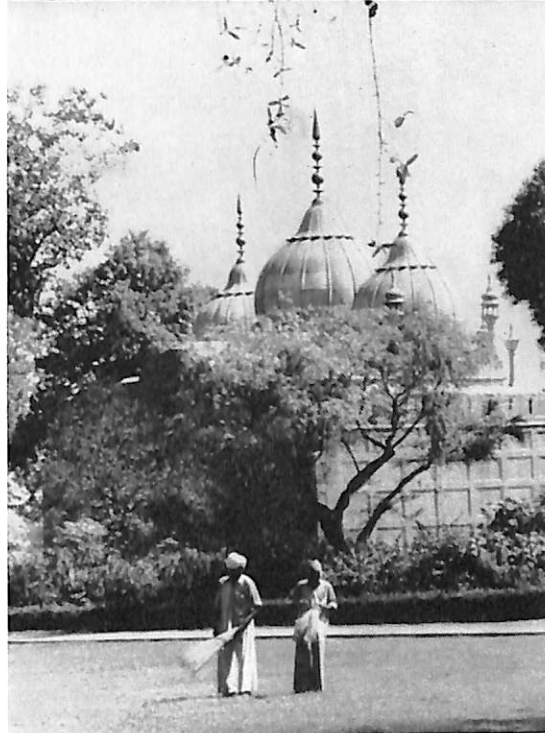
UNIVERSAL COPYING STAND is used with 65mm Elmar in focusing mount and Visoflex to make copy negatives and slides.

The slide being copied can be held in place quite well by several rubber bands, as in the illustration. Once the desired magnification is established by the proper combination of extension rings, focusing is accomplished by turning the milled rings of the copying stand to vary the distance of the slide from the lens.



1:1 COPY of Kodachrome (top) shows original picture area. Extension rings make many other ratios possible.

VERTICAL CROPPING from horizontal original at 2.4:1 ratio concentrates composition on the center of interest.



## light sources

When you are copying with black and white film, the type of illumination is unimportant, as long as it is evenly distributed. This is accomplished by a piece of translucent white plastic taped on the end of the copying stand frame. In duplicating color slides in color, the light source becomes all-important, for the Kelvin temperature of the light must be balanced to the sensitivity of the copying film in the camera.

Almost everyone has his favorite film, and each will give slightly different results in both color and contrast. I usually use Ektachrome X, daylight type, with a photoflood lamp and 80B filter. With a constant light source, meter readings can be taken directly from the slide. Use the meter as you would for reflected light. The Leica Meter is excellent for this, as it is small enough to place it directly over the slide. Any filter or filters needed can easily be attached to the front of the 65mm lens with the proper adapters. (Gelatin filters could be taped to the white, translucent plastic, if preferred . . . Ed.) Filter factors, of course, must also be considered in calculating the exposure.

Electronic flash used with an extension cord is another good light source. To determine the proper exposure, set the shutter speed at 1/50th of a second, leave the diaphragm at f11, and vary the distance of the flash gun from the opaque diffuser. Reliable values can be obtained only by trial and error methods, but once values are established for slides of several densities, exposure should remain consistent.

Another light source for copying which many of us forget is sunlight. Quite pleasing color values can be obtained by pointing the apparatus at the sun or the sky, reflecting sunlight from a mirror or light-colored card (try experimenting with pastel shades),

or by pointing the copying device toward the sunlit wall of a nearby light-colored building. If the light source is reflected from a uniform surface, the translucent diffuser is unnecessary.

## other applications

As mentioned, your main use of this method may be in making duplicates, with or without cropping, of 35mm slides. I have found it of great value in reducing larger format color slides to 35mm slides, thus avoiding having to carry several sizes of slides on trips for lectures, etc. The largest field which can be duplicated with this system is 58 x 90mm, or 2 1/4" x 3 1/2", as noted in the table.

Extreme close-up photography of small objects like stamps, coins, insects, etc., becomes a challenge to the creative imagination when multicolored back-lighting is used through the translucent plastic, with or without direct lighting of the subject.

This copying set-up is also ideal for low power reproduction of microscope slides, using back-lighting through the slide.

UNIVERSAL COPYING STAND  
with VISOFLEX and 65mm Elmar Lens

EXTENSION RINGS	APPROXIMATE FIELD SIZE IN MM.		REPRODUCTION RATIO		EXPOSURE FACTOR	
	MOUNT AT INFINITY	MOUNT EXTENDED	MOUNT AT INFINITY	MOUNT EXTENDED	MOUNT AT INFINITY	MOUNT EXTENDED
A + B	58 x 90	28 x 43	1:2.4	1:1.2	2X	3.4X
A + C	43 x 52	25 x 38	1:1.8	1:1.1	2.4X	3.6X
A + D	29 x 45	19 x 29	1:1.2	1:3.1	3.4X	5.3X
A + C + D	22 x 33	16 x 24	1:1.1	1:5.1	4.4X	6.3X
A + B + C + D	20 x 30	15 x 22	1:2.1	1:6.1	4.8X	6.8X
A + 1 Ring*	34 x 52	21 x 32	1:1.4	1:1.1	2.9X	4.4X
A + D + 1 Ring*	19 x 29	15 x 22	1:3.1	1:6.1	5.3X	6.8X
A + C + D + 1 Ring*	16 x 24	12 x 18	1:5.1	2:1	6.3X	9X
A + B + C + D + 1 Ring*	15 x 22	11 x 16	1:6.1	2:2.1	6.8X	10.2X
A + B + C + D + 2 Rings*	12 x 18	10 x 15	2:1	2:4.1	9X	11.6X

A - Not practical \* Ring - Catalog No. 16.471

## are today's Leicas really better? / Arthur Rothstein

### a famous pro looks back

In a photographic era characterized by design, materials and manufacturing breakthroughs, many photographers are beginning to ask themselves whether all this progress is real. Leicamen sometimes yearn nostalgically for the compact "classic" models that made the camera famous. These doubts are natural enough, because improvements have added bulk, weight and cost to the 35mm camera. At the same time, no one can argue that the best pictures of a generation ago are not as good as today's best.

So, I began to wonder about this question of equipment progress myself a while back. I've been making pictures professionally for 30 years, and my early cameras certainly served me well. I began to compare one of my first cameras — a Leica Model II — with my 1965 M 3.

#### Leica then

My professional career began in 1935 with the U.S. Resettlement Administration, later called the U.S. Farm Security Administration. The work of the FSA photographers — picturing the condition of rural people in the '30s — has since become a part of history. The collection is now in the Library of Congress.

Thirty years ago, many of my pictures were made with a Leica Model II and 50mm Elmar f/3.5 lens. (The f/2 Summar was also available then. . . . Ed.) It had a coupled rangefinder, and shutter speeds from 1/20th to 1/500th second. A reasonably modern camera, even by today's standards. I used Panatomic film with an emulsion speed equivalent to 10 ASA. Most of my exposures outdoors were about 1/60th second at f/6.3, since this was the best aperture for the lens. Developer was D 76, used according to time and temperature.

Photography with the Leica was relatively new at that time. But, as you can see from the features of the Model II, the camera had quite an advanced design. It was called a "candid" camera, since its portability and speed produced revealing portraits of politicians, celebrities and ordinary people engaged in unposed activities. Photographers were quick to appreciate the value of the decisive moment or the exact instant, when the action became the synthesis of the idea. It was this picture technique that contributed much to the growth of modern picture mag-

azines such as *Look* and *Life*, as well as the greater use of photography in all publications.

#### unobtrusive camera

In 1935, the Leica was invaluable when I had to work quickly, unobtrusively and without attracting too much attention. One of my first assignments involved a picture series on the people living in the Blue Ridge Mountains who were to be resettled as a result of the creation of the Shenandoah National Park. These people had lived in isolation, preserving customs and habits dating to Elizabethan times. They were shy, unfriendly to strangers and they disliked having their pictures taken. I spent a week visiting them with a Leica around my neck, but did not take any pictures. After they had become used to me, I quietly tried a few shots, and for a few weeks continued to make pictures whenever possible. Toward the end of my assignment I met with considerable cooperation and interest in my project. Not only did the Leica seem less formidable to my subjects than other cameras, but it was easy for me to carry over the mountain trails.

#### Leica now

My newest Leica is M 3 No. 1,111,111 with a 50mm Dual-Range Summicron f/2 lens. It has a film advance lever, combined range-and-viewfinder, built-in slow speeds and many other touches of automation. But is it *really* better than was my Leica Model II, No. 149,778? Do I make better pictures with it?

It's apparent that many of the features in my M 3 did not even exist in the Model II. For instance, the M 3's viewfinder has automatic parallax compensation. There's no chance to cut off a subject's head in the picture, even while working fast under pressure. And, while I could interchange lenses on the Model II, I had to use separate viewfinders for all but the 50mm or take time to adjust the field of a universal viewfinder. In my M 3, the proper frame for focal lengths from 35mm to 135mm lenses appears in the finder automatically when I attach the lens. No time is lost.

The image in my M 3's finder is practically life-size, so that I can keep both eyes open while shooting. I can see facial expressions change, or small,





ROTHSTEIN'S MODEL II was used 30 years ago with E. I. 10 film, usually confined to outdoor pictures at 1/60th sec. speeds.

unwanted background details that might have gone unnoticed when viewing the small image of the older Leica's finder. The rangefinder is right in the middle of the viewfinder field. Again, I lose no time in shifting my eye from one window to another.

#### **faster loading**

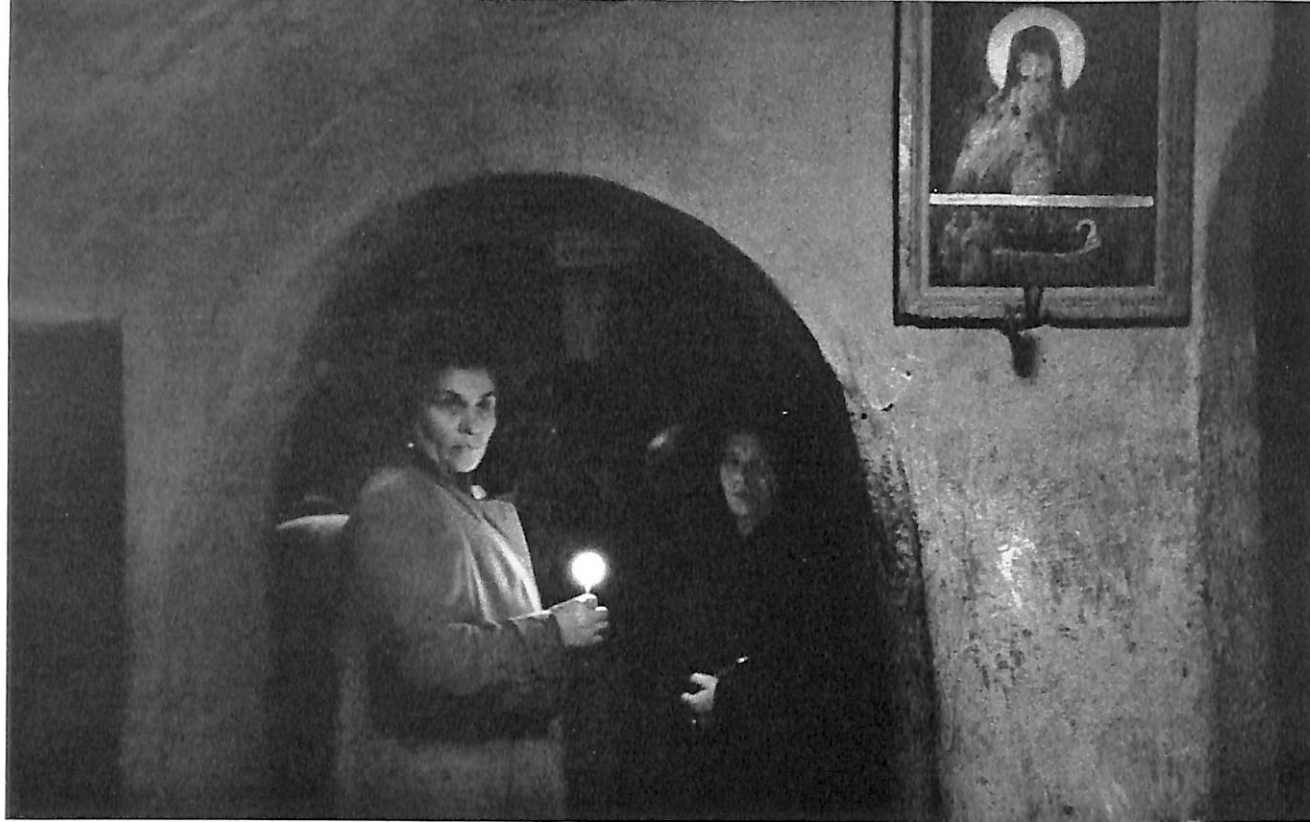
Loading the M 3 is a faster and more positive operation than it was with my early Leica. The hinged back plate swings open so that I can see the sprockets engage the sprocket holes in the film for positive operation. There's no chance of a false start, or the need to reload because the film hasn't engaged with the sprockets.

Changing lenses on the M 3 is done in a few seconds, thanks to their bayonet mounts. Yet, they are seated just as firmly and accurately as the older screw-mount lenses which had to be turned for what could seem like hours when the pressure was on during an assignment.

And the speed lenses for my M 3 have little in common with their ancestors other than f/stops. The

M3's BIG FINDER image, f/2 lens permitted this shot to be made at 1/250th to stop action, and catch the clown's facial expression.





BRIGHT FINDER, smooth shutter of M3 coupled with film rated at 1600 ASA made successful handheld shot possible at 1/8th sec.

f/2 lens of 1935 was great in its day. But its crisp, coated, corner-to-corner-sharp modern counterpart gives definition wide open that could only have been achieved (if at all) by stopping down the older lenses.

And, of course, flash synchronization is built into the M 3, making possible pictures which would have been nearly impossible to make with the non-synchronized cameras of 1935. Today's small, sensitive shutter-speed-coupled Leica-Meter is vastly more convenient than were the separate, large and somewhat insensitive meters of the '30s.

Besides all these improvements in camera and lenses, I now have available modern black-and-white and color films with high speed and resolution, improved processing, and lightweight electronic flash units.

So, I concluded that my M 3 truly *is* a better camera than its ancestor of a generation ago. The best pictures I make with it may not be better than the best ones I made then. But I can make so many more "best" pictures today than I used to! And more easily. The ease, the freedom of action, the automation and technical advances embodied in my M 3 make it far easier for me to concentrate on the subject matter — the essence of the picture. A lot of the technicalities of picture-making are taken over by the camera. And combined with the modern films, my M 3 will take pictures that would have been beyond the ability of the older models, for all practical purposes. For instance, on a recent trip to the Soviet Union, I was able to cover such varied subjects as a clown at the Moscow circus, children in a nursery school and a worshipper in the catacombs of a Kiev monastery.

The photo problems involved would have stymied my Model II 30 years ago. But they were quite easy to make last year with the M 3.

Using a 90mm f/2 from ringside, I photographed the clown at 1/250th second under bright lights. The fast exposure at f/2 gave me excellent sharpness as well as selective focus. And the large, bright viewfinder/rangefinder image gave quick and positive control over focus changes and the selection of the right facial expressions.

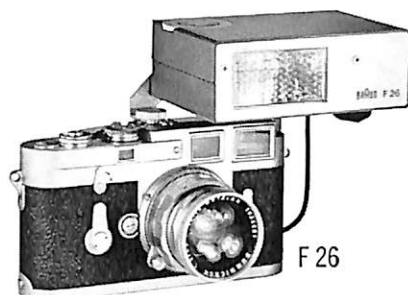
In the catacombs, the light, even with today's equipment and materials, was a photographer's nightmare. Even by rating the film at 1600 ASA, I had to use an exposure of 1/8th second at f/2. But the smooth, steady M 3 shutter, the extra inertia provided by the hefty M 3, and my own long experience at slow hand-held exposures, combined to give me a successful photograph.

So, there's no doubt that today's Leicas, combined with modern materials, can record and interpret reality with an ease and sureness that are beyond anything known 30 years ago. As to cost, when inflation of the dollar has been taken into account, my M 3 is also a better dollar value than the Leica I had thirty years ago!

Naturally, it is, and always will be the creativity of the photographer that will decide the final excellence of his pictures. But as his tools improve, his abilities and his imagination are further and further freed to explore and to reveal the world around him. So, the next time you're tempted to get nostalgic about the good old days of photography — don't. Photographically, you never had it as good as you do now!

# Want the sun?

## BRAUN OFFERS A GALAXY of electronic flash units



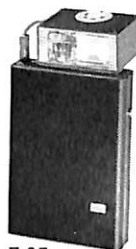
Want compact light? The one-piece 13½ oz. F 26 is for you. You get 60 flashes per charge and recycle in 8 seconds with the built-in N. C. battery.



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F 200



F 65

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